

KSOR GUIDE to the arts

12th Anniversary Issue

May 1981

**Local Program Wins
Top National Award**



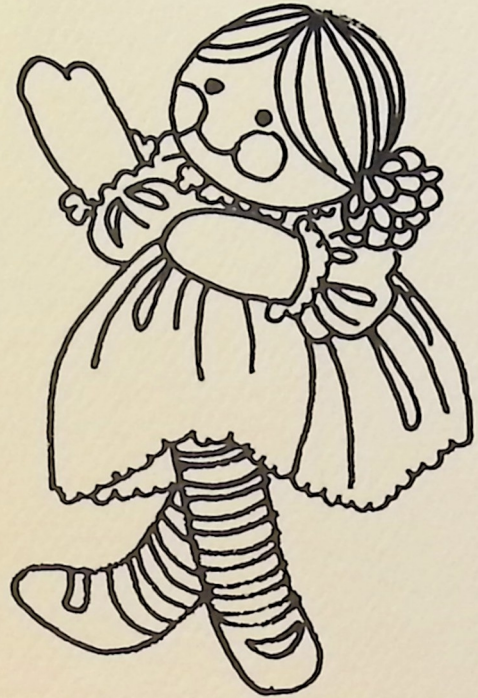
**KSOR
Spring Marathon
May 7-21**

**New
KSOR Review
Column**

**RVSO to Perform
Brahms, Mozart**

**Oregon Symphony
at Britt Festival**

Gandee dresses up
May GUIDE to the arts



Local Program Underwriters

**Medford Steel and
Medford Blow Pipe**
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Folk Festival USA

Coleman Electronics
K Mart Plaza, Medford
Music Hall Debut

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Music Hall Debut

Bloomabury Books
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Rock Album Preview

Rare Earth
37 North Main, Ashland
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Jazz Album Preview

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Star Wars

Medford Steel & Medford
Blow Pipe and the Douglas
County Labor Council join other
Oregon business and associations
to bring KSOR listeners news of
the Oregon Legislature on "Cap-
ital Report." See Page 16.

For information about under-
writing call Gina Ing at (503)
482-6302.

KSOR GUIDE to the arts

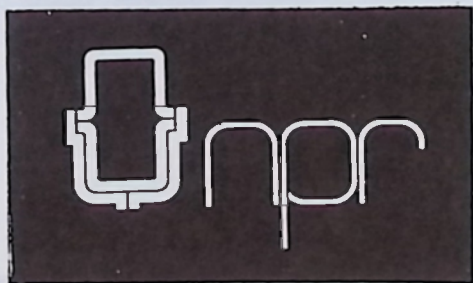
May 1981

The KSOR GUIDE is published monthly by the KSOR Listeners Guild, 1250 Siskiyou Blvd., Ashland, Or 97520 with funds from subscribers, advertisers and grants.



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KSOR is a member of NPR (National Public Radio) and CPB (the Corporation for Public Broadcasting). KSOR broadcasts on a frequency of 90.1 FM Dolby encoded stereo. Listeners in Grants Pass receive KSOR via translator on 91.3 FM; in Cave Junction, Kerby and Selma on 91.9 FM; in Canyonville, Riddle and Tri-City on 91.9 FM; in Sutherlin, Glide and northern Douglas County on 89.3 FM; in Roseburg on 90.1 FM; and in northern California on a frequency of 91.9 FM. We welcome your comments on our programs and invite you to write or call us at (503) 482-6300.

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The annual meeting of the
KSOR Listeners Guild
membership will be held
next month. The time and
place of the meeting will be
announced in the June
GUIDE to the arts.

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KSOR and Its Friends

Again this May, KSOR's major efforts are devoted to our annual spring fundraising marathon. But this year Marathon '81 finds KSOR, and public broadcasting, in unique circumstances. As many of you are aware from reading this column in past months, as well as from our listener call-in program conducted April 8th, the uncertainty regarding the future of federal funding for public broadcasting impinges directly upon this station's operations. The continuing financial difficulties at state and local government levels also calls into question the strength of other traditional sources of public broadcasting's support.

KSOR entered the current fiscal year with Marathon '81 projected as a major cornerstone for financing station operations. As we told you during last fall's fundraising activities, the station would desperately need the support anticipated from both November 1980's and May 1981's marathons to provide the current year's program services. Since that time the uncertainty of federal and other governmental funding sources has only served to exacerbate the crucial importance of local fundraising support from listeners and local industry and business.

We know that many of our listeners are faced with mounting financial pressures just as is KSOR. KSOR's operating expenses have also increased due to inflation and without commensurate increases in funding. This year's total fundraising goal derived from listener support is only slightly higher (approximately \$2,000) than last year's fundraising activities yielded. Support from other local and state government funds has **not** increased to any substantial degree, either. The future of federal support is at this point still uncertain. So, along with each listener's individual analysis of his or her role in supporting public broadcasting, we would ask that you particularly evaluate the role public radio serves. Because we are clearly entering a time in which the cost of providing those services will bear more directly on consumers and less heavily on public monies. KSOR, unlike many other stations, is fortunate that its potential audience continues to expand because of the addition of new translators. As we are able to spread the costs of operating the station over a larger population base, we are better able to generate new listener support to offset inflating costs.

But some of those gains are still distant. Many of the translators under construction will not be completed for many months. And many of those translators, once completed, will not find stable audiences who will join in this funding effort for many months beyond that.

So now, more than, ever, public radio stands for evaluation before its listening audience, and particularly before those friends who have provided major funding support to construct and operate a full service public radio facility in our region—the past and present members of the KSOR Listeners Guild.

As you evaluate your own priorities, I would hope that KSOR ranks high. We receive many gratifying letters from listeners who have newly discovered public radio, and who describe it as a "treasure." We receive letters from listeners who indicate that they would not have settled in this area if there were not a public radio service. And we receive letters from persons leaving southern Oregon and northern California who write to tell us how sorely they will miss KSOR. So if KSOR holds that kind of importance for you, I hope you will be able to play some role in Marathon '81.

If your membership is expiring **PLEASE** renew immediately.

If your membership does not expire yet, I hope you will consider making some type of supplementary pledge.

If you have a premium to make available to stimulate others to participate, please contact us.

If you know of friends who might be interested in supporting public radio but have not as yet, please mention KSOR to them.

And if you have a business which might be interested in providing underwriting support for particular programming, or matching the pledges to this marathon from your employees, or participating in some other fashion, please let us know.

To my personal dismay, there are all too many columnists, commentators and government officials who are beginning to question the wisdom and the need of a public broadcasting service in this country. There are some who suggest that these types of services should best left to the commercial media. I strongly believe commercial media cannot, and will not, provide the type of programming you receive each day from KSOR. And the best, and most conclusive, evidence to substantiate the need for this type of programming continues to remain the clear expression of support by listeners for public radio.

Public broadcasting is entering a period of serious reevaluation and revision. The strongest asset any radio station, including this one, can have is the staunch support of a large number of listeners. We know that KSOR has always received every bit as much devoted concern and attention from its listeners as this station devotes to the production of programs for them. For that reason, if for no other, we cannot but help remain confident in KSOR's future.

We urge each of you to carefully evaluate again the service KSOR provides, and your ability to individually assist in voicing **strong** support for this type of service is now of both financial and political importance. We need to hear from you during Marathon '81 for all of the reasons I have mentioned—each of which is compelling.

Ronald Kramer

Director of Broadcast Activities

Welcome New Neighbors To Southern Oregon



Nothing compares to the genuine, old-fashioned welcome offered by Ashland's Welcome Wagon hostess. It's a down-to-earth greeting that everyone will appreciate. Basket of gifts & helpful information...truly a traditional spirit of hospitality for making newcomers feel at home.

Clip and mail this coupon to: Peggy Burris
821 Palmer Road
Ashland, OR 97520

Newcomer: _____
Address: _____
City _____
Zip _____
Phone _____

☐ Please have the Welcome Wagon call on this newcomer.

KSOR adds new translator

Recently, KSOR installed a 10-watt translator atop Central Hall on the Southern Oregon State College Campus. This translator which broadcasts at 88.5 MHz FM to better serve listeners in the Emigrant Lake, Dead Indian Road area southeast of Ashland.

Before the installation of the translator, many residents in that area experienced poor reception because mountains blocked the signal from KSOR's main transmitter atop Mount Baldy, east of Phoenix. This is the seventh of 24 proposed translators to be installed in southern Oregon and northern California.

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**WATCH PUBLIC TV. YOU'LL LIKE
THE LOOKS OF IT.**

KSOR Spring Marathon '81



KSOR's Spring Marathon '81 is scheduled to begin Thursday, May 7 and run through Thursday, May 21 (or however long it takes us to reach our goal). Special programs for this Spring Marathon '81 include a Marathon Eve performance by the **Rogue Valley Symphony Orchestra**, live from the SOSC Recital Hall Wednesday, May 6, at 8 p.m. A performance **Live from Carnegie Hall** in New York City featuring pianist Alfred Brendel will be heard Tuesday, May 7 at 7 p.m.

Special guests also will be featured live from KSOR's own studios. Country Singer **Larry Francis** will be on hand to belt out a few ballads, and a group of musicians from the **Oregon Shakespearean Festival** will perform original scores from this year's season of performances.

Out of Hands Art Co-op
\$25 Gift Certificate

Steve's Auto Body
\$35 off the price of a paint job

Slakiyou Cyclery
\$35 overhaul on ten-speed

Robin Foster
Swedish massage (2)

Sappo Hill Co.
Bath package

Enchanted Cottage
3 yards Pendleton Wool Doubleknit (2)

Renee Ross
Astrological readings (6)

Gwen Stone
Print: Turkish Toys

Blue Star Gallery
20% off any purchase

Southern Oregon Pottery and Supply
Instruction pottery class

Metric Motors
\$25 gift certificates toward parts and labor on foreign cars (3)

Ousterhout Vineyards
100% wine grapes

Grants Pass Museum
\$25 toward any membership

Pyramid Juice
2 Gallons of juice

Black Oak Wood Works
Furniture stripping

Adee Landscaping
Assistance in designing yard

Northwest Vacuum Distributors
1 free day use of steam cleaner (3)



**To pledge call
(503) 482-6303
locally and in California**



**1-800-452-5317
toll free in Oregon**

If that's not enough, there'll be premiums. Below and on the facing page is a partial list of premiums to be offered during our Spring Marathon. You probably recognize many of the donors as regular contributors. Also available are four original photographs by Thomas Laufer. The black and white enlargements measure 18 by 24 inches and are matted. There are a total of eight to choose from, and five of them are shown here. All eight can be seen at The Framery, 283 East Main, Ashland. We take this opportunity to thank these premium donors for their continued support of KSOR.

Attention: Marathon Haters—see page 44

Stagecoach Farms

1 flat of strawberries
12 dozen bedding plants
2 gallons apple juice
2 gallons cider vinegar

Arty Shirts

printed t-shirt (25)

Sunergi

Solar site evaluations (2)
Tickets to film festival (2)
Solar home tour (2)

Paul Bunyan Burlwood Gallery

Handcrafted bird
Silicon wafer mobile

Radiant Health Massage Studio

One therapeutic Shiatsu Esalen Massage

Ashland Hills Inn

Overnight accommodations for 2

Maxwell's

Tune-ups, including oil change
for Datsun/Toyota (2)
Tune-up Volkswagen

Rare Earth

Hand-thrown stoneware

Allen Drescher

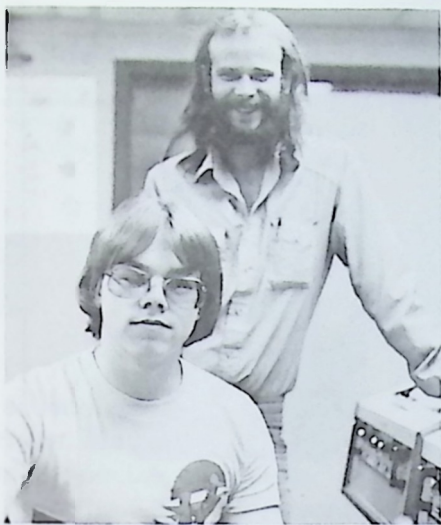
1 simple will

The Ashland Pottery

One 4-piece place setting

Fred Palmer

3 violin lessons or 3 lessons in music composition



KSOR's Chatterbox

Endless hours of work and dedication by the staff, students and volunteers who make up the Chatterbox Gang have finally been rewarded. KSOR's Chatterbox is now an "Award-Winning Program." Chatterbox tied for top honors in The Corporation for Public Broadcasting's, CPB, Annual Local Program Awards, —Children's Division. We hope you join us in congratulating former Chatterbox producer Michael Johnson and the rest of the Chatterbox Gang.

Pictured here (clockwise from the lower left) are Producer Michael Johnson; John Sain and one of the younger members of the Gang; Engineer Dennis Dudley and Michael Johnson; the Shattertone Orchestra; and current producer David Maltby. The following article was written by **John Sain.**

"And now it's time for Chatterbox, a half-hour of—"

"No, not Chatterbox, Pixiebox."

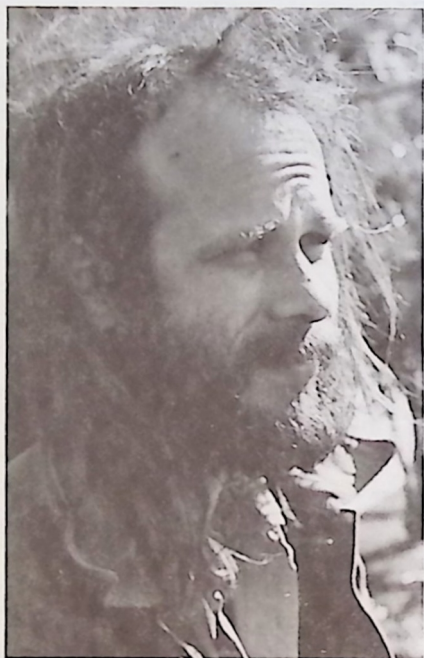
"WHAT?"

"Never mind that guy."

"Yeah, he's dumb."

"Oh, yeah?" Piffftt!!

That was David Maltby spraying those doggone pixies with pixie juice.





wins CPB award

It'll keep 'em quiet long enough for me to tell you about Chatterbox.

So what is Chatterbox? It's a radio program for kids like us—you and me—anyone who's old enough to listen and young enough to understand. It's not written and produced by pixies. It's produced locally in the KSOR studios and on Mars. (just kidding) It's got stories, songs, and all sorts of neat stuff.

Who is Chatterbox? Well, Michael Johnson, the former most important person, has been leaving for Iowa for several weeks. As of this writing, he still drops in to help. David Maltby is the current producer. John Sain (Hey, that's me!) has been with the show the longest. He does, on occasion, contribute scripts. For instance, remember the Pirate Bears? Well, pretty soon they'll be going up in the Space Shuttle.

There are other people, too. Dennis Dudley talks and pedals the tape machine. Shirley Long, also drops in when we can catch her. Ed Miller has returned to play handsome princes and other mushy stuff. (Me, I get witches and monsters.) We still have Katie Delsman and others, who



together make up the Chatterbox Gang and the Shattertone Orchestra.

So what's in the future for Chatterbox? We've already begun adapting Stephen Cosgrove's Serendipity Books for radio, and more goodies are in the works.

So next Monday at 4 p.m., pull up a kid and listen to award-winning Pixie...Oops, I mean, **Chatterbox**.



The Britt Music Festival opens its 19th season on May 17, with a special 2 p.m. matinee performance by the Oregon Symphony Orchestra. Pictured above are John Trudeau, Britt Music Director, and The Britt Pavillion, Jacksonville.

Britt Comes of Age

by Mark Nelson Britt General Manager

The Britt Music Festival has, after 19 years, come of age. Founded by Portlanders John Trudeau and Sam McKenney in 1963 as a regional festival of orchestra music - a mini-Tanglewood, if you will - the Peter Britt Gardens Music and Arts Festival now presents a full and varied program of the performing arts each summer on a wooded hillside in the gold rush town of Jacksonville. Patrons from throughout the Pacific Northwest bring lawnchairs, blankets and picnic suppers to the site of pioneer photographer Peter Britt's homestead to revel in a feast for the ears, eyes and soul.

Each year artistic director John Trudeau assembles an orchestra from

members of Western symphonies. Festival musicians come to Britt for the challenge of performing a great load of concert material in a very short time - the Festival offers 15 orchestra concerts in twenty days. The musicians, and soloists, are housed with host families in the Rogue Valley, many of them returning year after year to renew acquaintances and develop friendships. It is a testament to the skill of Trudeau and the quality of life in Southern Oregon that some musicians have returned to Britt ten, twelve or even nineteen years running. Quality is at the heart of the Festival. When Britt's Board of Directors began an intensive long-range planning effort, the word

"quality" popped up time, and time again in its Mission Statement. Briefly, that Mission Statement reads: *"The Peter Britt Gardens Music and Arts Festival Association is organized to present and sponsor in Southern Oregon, performing arts of the highest quality for the enrichment and enjoyment of all."*

Unlike other Western music festivals Britt does not focus on one particular composer or musical idiom; rather the emphasis is on a quality orchestra performing a diversity of programs. Soloists are chosen more for their ability than their name; although some, like last season's Gerhard Puchett, are internationally known.

The Oregon Symphony performs a special 2 p.m. matinee concert May 17, at the Britt Gardens

Trudeau thinks the Festival has been influential in creating an awareness of the arts in Oregon and the Northwest. Specifically he says, "Britt has served to encourage the development of activity in the Rogue Valley." He adds Britt is "a credit to the people of Southern Oregon who have demonstrated, over 19 years, a genuine support and interest, and have contributed to its success."

While the Board's goals are to expand the festival, Trudeau says expansion will be handled with discretion to preserve Britt's musical integrity.

Gradual expansion to serve a

broader public is already evident. Jazz and dance were added as permanent parts of our activities with sold out concerts by the Portland Ballet and the Dave Brubeck Quartet in 1979. Last season Britt presented a full summer of activities, including residencies with the Oregon Mime Theatre, the Portland Ballet, Repertory Dance Theatre, The Divas of the Golden West and the Clark Terry Quintette. A hugely successful Bluegrass Festival brought thousands to the Britt Gardens, as did a post-season appearance by the legendary Count Basie and his orchestra.

For 1981, concerts are planned with the Oberlin Dance Collective, and extraordinary modern dance troupe from San Francisco on July 17; a special children's opera production of Little Red Riding Hood for the morning of July 18 and an evening with "Gilbert and Sullivan a la Carte" on the 18th of July. This year's Bluegrass Festival, set for July 24, 25 and 26, features performances by Mike Seeger, Rose Maddox, The Riders in the Sky, Hot Rize and the Deseret String Band among others. And, to swing out the summer, we are planning a three day Jazz Festival the likes of which has never been seen in the Northwest!

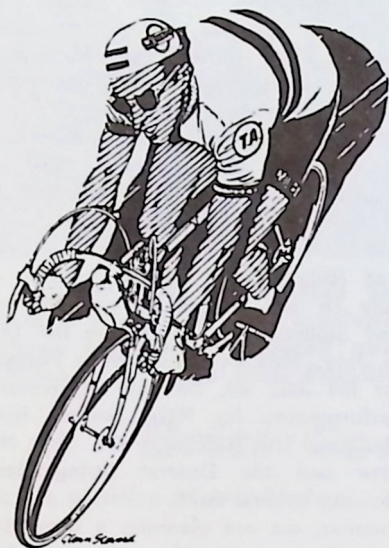
All in all, it will be an amazing season; one that reflects the quality and diversity that has become Britt's hallmark.

For more information on how you can become a member of the Britt Association write the Britt Festival, P.O. Box 1124, Medford, OR 97501, or call (503) 779-0847.

Ashland to Host Bicycle Race

by Bob Eiffert

The Siskiyou Wheelmen, a 35-member bicycle racing and sport club based in the Rogue Valley, will host the Second Annual Ashland Stage Race, Memorial Day Weekend, May 23, 24, and 25. Bob Eiffert, President of the Siskiyou Wheelmen, lives in Ashland and enjoys photography as well as biking in his spare time.



Much of the scenery that makes Southern Oregon so special, the vistas from the summit of Mt. Ashland, the mountain lakes, and the rolling farmlands, will again be host to a series of bicycle races that will challenge riders from as far as Washington and Nevada. The Mt. Ashland Stage Race, which is quickly becoming an important cycling event in the Pacific

Northwest, will held May 23, 24 and 25.

Stage racing is a style of racing devised to test overall performance of the athlete. By adding several catagories of races, the individual's strong points and his weaknesses are highlighted.

Much as track has different events, with special skills and training needed to excell in the various fields, cycle racing has it's special events--the major types being road racing, time trials, and criterium.

Bicycle racing, in it's various forms, is a leading spectator sport in Europe and is becoming more popular in the United States as more people discover the stratagies involved in the sport.

The first of six races, which begins Saturday, May 23 at 10 a.m., from Hyatt Lake to Howard Prairie, and along the Keno access route, to Highway 66 and back to Hyatt Lake. There are several good vantage points along the route to watch as the pack of riders approaches--

several trying to stay behind the leaders to lessen the wind and other groups trying to break away from the pack to establish a lead that will allow them to pull away.

If after 70 miles of riding through hills, the strategies did not work, there will be an all out sprint to the finish line with each rider dipping into resources previously unrealized

Later that afternoon, the Hyatt Lake individual time trials take place. The time trial race is widely considered one of the most strenuous types of racing because it pits the cyclist against an unknown element--time. Each racer is started at 30 second intervals and must do one lap around Hyatt Lake, approximately ten miles. Pitting all your strength against wind and hills with nothing to pace yourself against requires the utmost of concentration--the rider does not know how he did until the times are posted.

The second day, Saturday, May 24, starts with a short loop through some of the best scenery in Southern Oregon--unfortunately most of the racers won't be able to enjoy it. Crossing over Lost Creek Reservoir through Prospect and Butte Falls, there are many places to stop and watch the riders approach and work up a hill--or maneuver a thrilling descent! The spec-

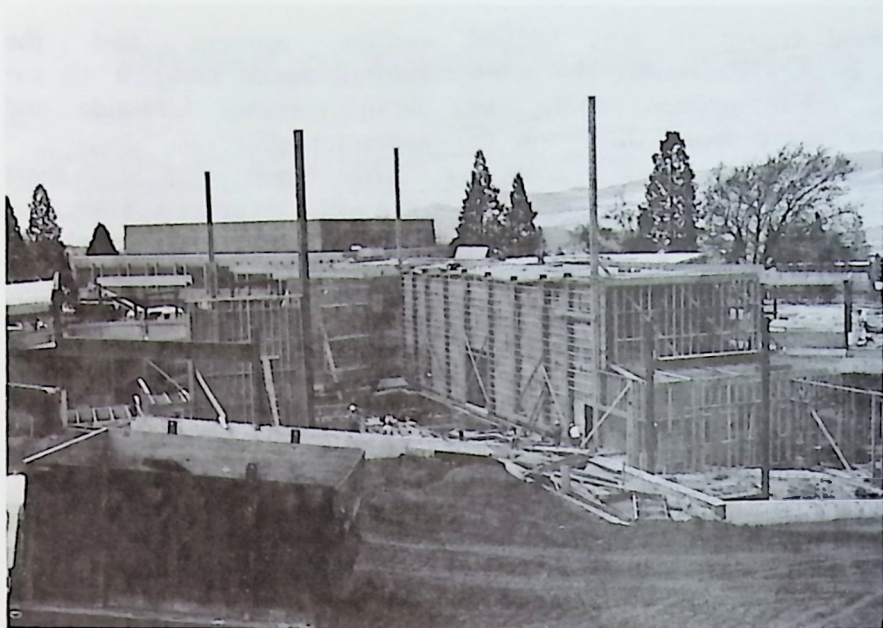
tacular scenery and the smooth roads make it an exciting morning for ride and spectator alike.

After lunch there is a short race with a special start. All of the riders meet in Lithia Park and are escorted by police to Emigrant Lake. Our destination: the summit of Mt. Ashland. The faster riders will be at the top in about one-and-one-half hours with the finish line a mile higher than the start, any support helps tremendously.

Monday morning, May 25, will bring a criterium to Ashland. In this multi-lap event, extra points will be awarded if the rider is first to the start/finish line on a certain lap. That rider could win the race, or the series, or just catch up from a bad finish in the twenty miles earlier that morning.

With a last race up the Dead Indian Highway and down the Greensprings, (much easier said than done) months, even years of training, will show on the scoreboard and the faces of the 150 riders planning to show up for this event.

For more information, contact The Siskiyou Wheelmen, 990 Park Street, Ashland, OR, or call (503) 482-1750 or 482-0573 evenings.



Construction continues on the new Theatre Arts Building on the Southern Oregon State College Campus in Ashland.

New Vision for SOSC Drama

By Barbara Ryberg

*Barbara Ryberg holds a B.A. in English Literature from Southern Illinois University. She is a member of the Word Works Salon and contributes book reviews to **The Daily Tidings**.*

With completion of the new theatre complex on the Southern Oregon State College campus, the props will finally be in place to establish Ashland as Oregon's theatre center. A dynamic, young faculty, and enthusiastic student body have come together to create a rigorous drama program. It covers areas of acting, directing, scenic design/technical theatre, and costume design. Further, it is the only Bachelor of Arts degree in theatre offered in Oregon.

Not wishing to limit themselves, or their audiences, the Theatre Department consistently makes an effort to produce a variety of drama in a variety of manners. Anyone who has ever rushed from a crowded restaurant to an evening of theatre will appreciate many times over the relaxed ambience of the SOSC dinner theatre. Audience and actors interact during meal time, when actors serve up the food, adding intimacy and liveliness to what is already the beginning of a lovely evening.

For yet another production, the set will become a Cabaret/Appalachian environment to produce **The Dark of the Moon**, which opens May 6.

This magical drama drawn from "The Ballad of Barbara Allen" weaves together humor or satire, folk songs and dance, to create a haunting and memorable show. Once again, audience become guests, as actors serve trays of cheese, fruit, bread and wine.

Moving from the dinner-cabaret setting, late in May the department will host **Montage '81**. Under the direction of Carol Hess and Elizabeth Adkisson, this exciting program of dance and mime will feature two new and outstanding troupes. Ms. Hess will be featured in solo work she performed last year in New York.

Amid all this festivity, one might be led to ask, "Why is a new facility necessary?" The answer is simple, because the Other Stage, where the dinner/cabaret theatre is performed, is not really a theatre at all, but a platform set in a room. The Theatre Department, under the leadership of Dr. Ron Green, has been producing art with the handicap of inadequate facilities. In addition, seating space limitations have meant turning away spectators. Even though the Mulkey Auditorium offers more seating space than the Other Stage, its technical inadequacies do not offset that benefit.

The new theatre complex will allow the department to produce more plays for a larger audience. While Other Stage lends itself to dinner/cabaret settings, the new theatre will also allow the department to present dramatic productions in a more traditional stage setting. Storage space for costumes and scenery will greatly facilitate production, as will use of a working stage. It is not only a question of bigger and better, but of providing the very best for the students who learn and train at Southern Oregon State College.

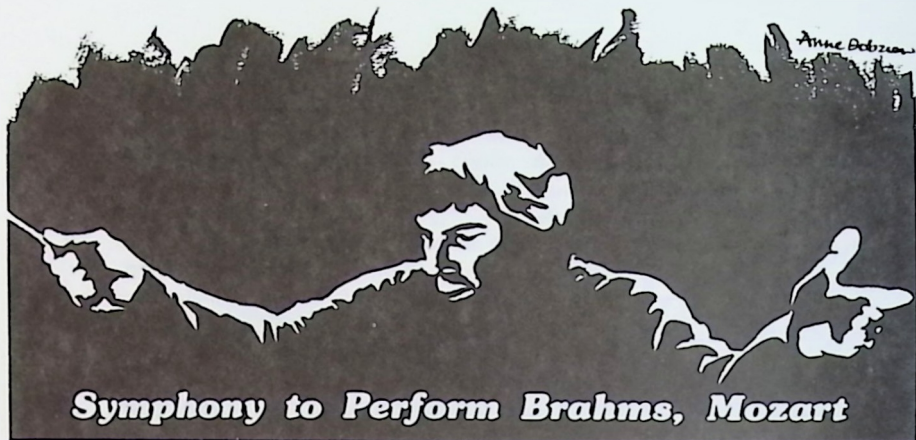
Though the new drama building will not be ready until December, 1981, the department soon will be at work to produce two summer dinner shows in repertory. Last summer's productions, **Butterflies Are Free** and **6 Rms Riv Vu** met with outstanding critical and box-office success. Using the Other Stage, once again, the summer student company of ten performers and technicians will work under the guidance of Ron Green and Elizabeth Adkisson. They promise to bring Valley theatre enthusiasts two lively dinner shows. (The summer season opens July 8 and continues through August 16.)

Since much depends on the quality of the dinner, a word about this aspect of the production is in order. According to Dr. Green, menus are designed to complement each production. The food is prepared under the supervision of Val Wyckoff of the Campus Food Service. About this Ron Green comments, "We offer quality dining in a communal, festive atmosphere, for a price that cannot be beat," \$11.50.

Besides the two comedy productions, the department plans to offer workshops in Make-up and Costume Design, and Acting.

To go along with the new theatre complex, there will be new courses. There is much here to celebrate: New theatres, new talent, new programs, and new vision. May the community and the students join together and add, "Bravo!"

For further information about the spring and summer productions, telephone the Box Office, 482-6347, 10 a.m. to 2 p.m., Monday through Friday.



Symphony to Perform Brahms, Mozart

By Lynne DeMont

An unusual musical feast will be offered concert-goers in May when members of the Rogue Valley Chorale and the Rogue Valley Symphony Orchestra perform the **German Requiem**, Opus 45, by Johannes Brahms. In addition to this majestic choral work, clarinet soloist Roger Dickey will perform **Mozart's Clarinet Concerto in A-Major, K. 622**, accompanied by the Rogue Valley Symphony.

The **German Requiem** was composed when Brahms was in his early thirties. The composer felt keenly the loss, in 1856, of his good friend, patron, and fellow musician, Robert Schumann. Nine years later, Brahms's mother died—leaving an emptiness in the composer's life which was not to be filled by sweetheart or wife.

In his sorrow, Brahms shaped the **Requiem** into a threnody to death, taking as his form the Protestant service for the dead as opposed to the traditional Catholic funeral mass.

The **Brahms Requiem** was first performed on Good Friday, April 10, 1868 in the Bremen Cathedral.

The work was an instant success, and was performed more than twenty times in German cities the year after its premier.

Mozart's Clarinet Concerto, K. 622, was composed in October, 1791, shortly before Mozart's death at the age of 35. The composer was especially fond of the clarinet and

numbered among his friends the foremost clarinetist in Vienna, Anton Stadler. It was for Stadler that Mozart composed both this work and the **Clarinet Quintet, K. 581**.

During the composition of the **Clarinet Concerto**, Mozart's wife, Constanza, was away from Vienna for medical treatment. A lively exchange of letters flowed between the two, despite the composer's rapidly failing health. In one letter, Mozart described himself as smoking a "splendid pipe of tobacco," with a cup of black coffee at his side as he "orchestrated the whole of **Stadler's Rondo**," the third movement of the **Clarinet Concerto in A-Major**. Nowhere in this mature and lovely work is there any intimation that Mozart's death was only a few weeks in the future.

The **Brahms Requiem**, Opus 45, and Mozart's **Clarinet Concerto in A-Major, K. 622**, will be performed by the Rogue Valley Chorale and the Rogue Valley Symphony Orchestra under the joint direction of Lynn Sjolund and Yair Strauss. Soprano Anne Turner Bunnell and baritone Gregory Fowler are featured in the **Requiem**, with soloist Roger Dickey performing in the clarinet concerto.

Performances are 8 p.m. May 6 in the S.O.S.C. Recital Hall, Ashland; May 7 in the Medford Senior High School Auditorium; and May 8 at the Assembly of God Church, Grants Pass.

KSOR Review

The **KSOR Guide** is pleased to welcome a new regular feature to its pages. Beginning this month, the **GUIDE** will include a monthly column, reviewing books, musical recordings and the visual arts. We hope you enjoy this addition to the **GUIDE**.

Anne Beattie Falls in Place

by Kevin Cooney

Kevin Cooney lives in Ashland. He has worked in Los Angeles and Seattle and says he prizes his old Duke Ellington albums over any current literary work. Kevin also hosts Sunday Night Jazz on KSOR.

Of today's contemporary writers, Ann Beattie has one of the most provocative imaginations. By that I don't mean she hatches fantastic plots about strange worlds and creatures. Beattie finds enough to be amazed at in the lives of middle class people who have lived through the sixties and seventies and find themselves looking back trying to figure out how they got to be where they are. The characters in her latest novel, **Falling in Place** (published in hardbound by Random House), are confused, disarmed, sometimes even astonished by a world controlled by accidents rather than rules.

Briefly, **Falling in Place** is a novel concerned with the Knapp family—a mother, father, and three children who live in Connecticut, and who are in a state of war with one another. Daughter Mary has just flunked her high school English course and is being forced to read **Vanity Fair** while attending a summer session. Son John Joel is a chronic eater who is being subjected to diets, braces, and other corrective treatments meant to alter his appearance and behavior. Louise Knapp is a wife and mother who is searching for something she can't quite put her finger on. John Knapp Sr. is having an affair with Nina, a woman only ten years older than his daughter, and his inability to make a decision about his marriage leaves him confused and increasingly bitter towards both Louise and Nina. All in all, guilt is the glue that holds the Knapp family together.

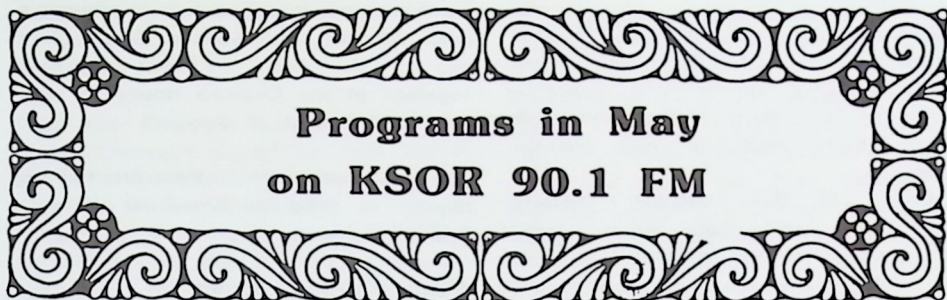
Outside the Knapp family, perhaps the most interesting character in **Falling in Place** is Cynthia, Mary's summer school teacher. She is as bored, disgusted, and apathetic about her students as they are about the books she requires them to read. Cynthia is twenty-two years old, a graduate student and product of Bryn Mawr, and self-conscious to a fault about the ironies of trying to force great literature down the gullets of high school sophomores. How can Becky Sharp—the heroine in **Vanity Fair**—compete against the likes of Carly Simon and Peter Frampton, and what does **The Old Man and the Sea** have to teach fifteen-year-old boys who leave dead squirrels in her lunch bag? Somehow Cynthia bears up under this while she pines away for her boyfriend Spangle, a drifter currently living in Spain on a trip to retrieve a lost brother.

Beattie has a sure hand when it comes to drawing her scenes, and the highest compliment I can pay her is that her fiction seems full of people that have wandered in and out of my own life. One of the reasons her writing seems so true is that she is good with details. For example, Mary and Angela, the two teenage girls in **Falling in Place**, talk continuously about *People Magazine* and Diane Von Furstenberg. They also pluck their eyebrows to the point of pain, buy designer jeans so tight they can only get into them by lying down, and crumble honeysuckle into their bras between swigs of vodka on their way to a party. To me, they seem absolutely alive. Another example: a pair of overweight twelve year old boys, Parker and John Joel, go to Whitney Museum in New York City and search for nude, paper mache mannequins they had seen displayed the week before. While considering great art, they eat eclairs and hamburgers, discuss their grandmothers, and try to shock middle aged women by exposing their stomachs while waiting in line. Eventually they end up on a train back to Connecticut, but only after having spent almost all of their money including what there was to pay for their transportation. Somehow, they make it home.

Beattie's sense of comic detail and her vivid imagination are two of the reasons I like to read her fiction. In handling themes and constructing a novel's framework she seems to me less successful, although **Falling in Place**, only her second novel, lends me to believe she's growing more skilled in this area. Boredom—funny, deadly, and all pervasive, seems to be at the center of the novel. It finds its most perfect expression in Parker and John Joel. Between trips to museums, psychiatrists, and orthodontists, there is an underlying tension to their eating, arguing, and general malaise and it displays itself as they plot vengeance against their sisters and parents. They get even by poking holes in diaphragms, squeezing off bullets at unknowing victims, botching up errands important to their mothers, and eating more hamburgers. Parker is a whirlwind of prepubescent evil, and eventually he leads John Joel into a tragedy that puts into relief not only their childishness, but their parents' dangerous lack of control.

Falling in Place finally concerns itself with sometimes terrible, and sometimes hilarious accidents. There's a magician in the book who keeps popping up to pull pink rabbits out of washing machines, and he so confounds the school teacher Cynthia, she finds herself living her life as if it were another of his magic tricks. Ann Beattie is a sorceress in her own right, and her ability to juxtapose the fates of so many interesting characters convinces me that **Falling in Place** is no sleight of hand. She's a writer to watch.





Programs in May on KSOR 90.1 FM

(* by a name indicates a composer's birthday)

SUNDAY SUNDAY SUNDAY

7 am Ante Meridian

Your companion in the early morning! A.M. combines jazz with classical music and includes daily features such as Arts Calendar and segments from "Morning Edition."

9:45 am European Profile

10 am Saint Paul Sunday Morning

The Saint Paul Chamber Orchestra and an outstanding roster of guest artists are featured in this new series of 90-minute programs exploring the unique world of chamber music. Featured are lively conversations with guests and series host and conductor Bill McGlaughlin.

May 3 Guest artists Dennis Russell Davies, piano, and Charles Holland, tenor, join members of the Saint Paul Chamber Orchestra in a program of works by Grainger, Thomson, Bartok, and Vaughan Williams. Also featured is a group of traditional Negro spirituals.

May 10 Pinchas Zukerman, music director of the Saint Paul Chamber Orchestra, is soloist with pianist Marc Neikrug in a program of violin sonatas by Mozart, Brahms, and Schubert.

May 17 The Dale Warland Singers are featured in a program of choral works.

May 24 The New World String Quartet, whose members are first place winners of the 1979 Naumberg Competition, perform works by Dvorak, Stravinsky, and Haydn.

May 31 Members of the Saint Paul Chamber Orchestra under the direction of Bill McGlaughlin perform music by Monteverdi, Albinoni, Boccherini, and Tchaikovsky.

11:30 am BBC Science Magazine

12 n Folk Festival USA

A variety of traditional, ethnic and contemporary folk music. Steve Rathe hosts. **LOCAL PRESENTATION MADE POSSIBLE BY A GRANT FROM MEDFORD STEEL AND MEDFORD BLOW PIPE.**

May 3 Tucson Meet Yourself The diversity of Tucson's ethnic traditions are represented each year in this festival/fiesta. Highlighted are performances by Canadian fiddler Clarence Langer, blues pianist L.B. Brown, and music by the Yaqui Indian Deer and Pascuala dancers.

May 10 Peggy Seeger and Ewan MacColl In Concert McCabe's Guitar Shop in Santa Monica is the setting for

(Editor's note: We try to keep the program listings as accurate as possible. However, last minute changes do occur, and therefore listings are subject to change. If you have questions about the program schedule, call KSOR at (503) 482-6300.)

an evening of music by two of the most respected folk musicians in the world. In this rare American performance, Peggy Seeger and husband, Ewan MacColl, share ballads and work songs, both traditional and contemporary.

May 17 The McLain Family Gathering Family band gospel music is presented in this festival from Renfro Valley, Kentucky. Performers include The Lewis, Marshall, and McLain Families, and Buck White and the Down Home Folks.

May 24 Muzyka Goralska Folklorist Richard Spottswood visits the Polish community of Chicago for a portrait of one of its most closely knit groups—the people from the Polish highlands known as the "Podhale gorals."

May 31 Tom Paley, Rosalie Sorrels, and Bruce Phillips in Concert Three well-known contemporary folk musicians are featured. Tom Paley, one of the original New Lost City

Ramblers, is heard in a Washington, D.C. concert, and Rosalie Sorrels and Bruce "U. Utah" Phillips perform together at the Chelsea House in Brattleboro, Vermont.

2 pm American Popular Song
Repeat of program broadcast previous Friday at 4 p.m.

3 pm Big Band Stand

An overview of the big band era, as well as the music which led to the big bands.

4 pm Siskiyou Music Hall

Classical music from the Renaissance to the Contemporary.

May 3 TCHAIKOVSKY: Sextet in D Minor, Op. 70

May 10 Spring Marathon

May 17 Spring Marathon

May 24 RESPIGHI: Church Windows

May 31 FAURE: Pelleas et Melisande Suite

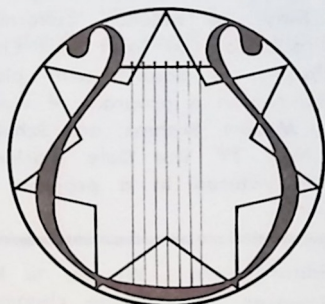
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6:30 pm All Things Considered

Weekend version of the daily news magazine.

7:30 pm Chicago Symphony

The Chicago's Symphony fifth season of radio broadcasts under the musical direction of Sir Georg Solti.

May 3 Opening this program conducted by Sir Georg Solti is Haydn's Symphony No. 96 in D, (the Miracle), followed by Variations on America, by Charles Ives, orchestrated by William Schuman, Bartok's Violin Concerto No. 1, with soloist Victor Aitay, opens the second half of the broadcast, followed by Richard Strauss' tone poem, Don Juan, Op. 20.

May 10 Guest Conductor Rafael Kubelik leads the Chicago Orchestra in a performance that includes one of Kubelik's own works, Sequences for Orchestra, and Mozart's Piano Concerto No. 23 in A, K. 488. The final work is Dvorak's Symphony No. 8 in G, Op. 88.

May 17 James Levine, music director of the Metropolitan Opera is featured both as piano soloist and conductor on this week's concert by the Chicago Symphony. Bach's Clavier Concerto No. 5 in F Minor, BWV 1056, with Mr. Levine (piano), and Mahler's Symphony No. 7 in E Minor, (The Song

of the Night), are performed.

May 24 Claudio Abbado guest conducts this week's Chicago Symphony Orchestra broadcast which includes four Choral works by Modeste Moussorgsky: The Destruction of Sennacherib; Joshua; Chorus of Priestesses from Salammbo; and the Temple Scene from Oedipus in Athens. The second half of the program is devoted to Stravinsky's masterwork, Oedipus Rex, with Maximilian Schell, narrator.

May 31 Guest Conductor Erich Leinsdorf leads the Chicago Symphony Orchestra in a performance that includes Haydn's Symphony No. 97 in C, and Saint-Saens' Piano Concerto No. 2 in G Minor, Op. 22, with soloist Earl Wild. The second half of the concert features two works by Richard Strauss: Interludes from Die Frau ohne Schatten (arranged by Erich Leinsdorf); and Till Eulenspiegel's Merry Pranks, Op. 28.

9:30 pm Jazz Revisited

Remember the first thirty years of recorded jazz with Hazen Schumacher.

10 pm Weekend Jazz

Everything—swing, straight-ahead, free bebop—you name it!

2 am Sign-Off

MONDAY MONDAY MONDAY

6 am Morning Edition Just like **All Things Considered**, only more. A lively blend of news, features and commentary that gets you up and gets you informed.

7 am Ante Meridian

Your weekday host is Howard LaMere.

9:45 am Capitol Report Summary

A review of the previous week in the Oregon Legislature.

10 am 2 pm First Concert

Music from many periods of classical literature. John Baxter is host.

May 4 HARRISON: Elegiac Symphony

May 11 Spring Marathon

May 18 BRAHMS: Violin Sonata in G, Op. 78

May 25 TCHAIKOVSKY: Symphony No. 5 in E Minor, Op. 64

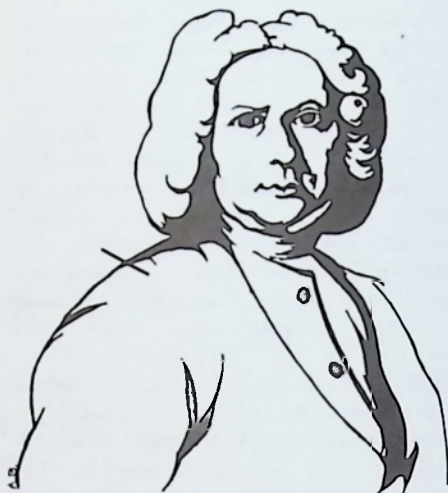
12 n KSOR News

Featuring "In the Public Interest," "Calendar of the Arts," "Air Quality Report" and "Oregon State Capitol Report."

Sunday

7:00 Ante Meridian
 9:45 European Profile
 10:00 St. Paul Sunday
 Morning
 11:30 Science Magazine
 12:00 Folk Festival USA
 2:00 American Popular Song
 3:00 Big Band Stand
 4:00 Siskiyou Music Hall
 6:30 All Things Considered
 7:30 Chicago Symphony
 9:30 Jazz Revisited
 10:00 Weekend Jazz

Programs and Sp



Johann Sebastian Bach

Monday

6:00 Morning Edition
 7:00 Ante Meridian
 9:45 Capitol Report
 10:00 First Concert
 12:00 KSOR News
 2:00 Bach Organ Recital
 3:00 Windworks
 4:00 Chatterbox
 4:30 Options in Education
 5:00 All Things Considered
 6:30 Siskiyou Music Hall
 9:00 Earplay Weekday
 Theatre
 9:30 Hitch-Hikers Guide to
 the Galaxy
 10:00 Live at Fat Tuesday's
 12m FM Rock

Tuesday

6:00 Morning Edition
 7:00 Ante Meridian
 9:45 900 Seconds
 10:00 First Concert
 12:00 KSOR News
 2:00 St. Louis Symphony
 4:00 Spider's Web
 4:30 Options in Education
 5:00 All Things Considered
 6:30 Siskiyou Music Hall
 9:00 Earplay Weekday
 Theatre
 9:30 Poems to a Listener
 10:00 Rock Album Preview
 10:45 FM Rock

Wednesday

6:00 Morning
 7:00 Ante Meridian
 9:45 BBC News
 10:00 First Concert
 12:00 KSOR News
 2:00 American
 Festival
 4:00 Spider's Web
 4:30 Star Wars
 5:00 All Things
 Considered
 6:30 Siskiyou Music
 Hall
 9:00 Vintage
 9:30 Talk Show
 10:00 FM Rock

Specials at a Glance

with KSOR's Spring Marathon '81, May 7-21, a host of special programs. Wednesday, May 6, will broadcast the **Rogue Valley Symphony Orchestra's** May Concert live from the Recital Hall. (See story on p. 16.) Thursday, May 7 at 7 p.m. Pianist Alfred Brendel will be in recital **Live from Carnegie Hall**. The **Ed String Quartet** will also be heard **Live from Carnegie Hall** Tuesday, May 19 at 7 p.m. The **Lyric Opera of Chicago** continues Saturday 11 a.m. through May 23. Beginning Saturday May 30, KSOR will broadcast the **Ten-Houston Grand Opera** in the same time

Elh Organ Recitals continues this month on R., as does **Windworks**, **American Popular**, **American Music Festival** and **The Saint Symphony**. Spring Marathon also promises many special s and performances. Note that during the hmon, various programs will be preempted or otted, so stay tuned to KSOR for details.

Saturday

- 7:00 Ante Meridian
- 10:00 Micrologus
- 10:30 Radio Smithsonian
- 11:00 Lyric Opera
Houston Grand Opera
- 2:00 Studs Terkel
- 3:00 Communique
- 3:30 Music Hall Debut
- 4:00 Siskiyou Music Hall
- 6:30 All Things Considered
- 7:30 Pickings
- 8:00 A Prairie Home
Companion
- 10:00 Jazz Alive!!
- 12:00 Weekend Jazz

May

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Music Hall

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Thursday

- 6:00 Morning Edition
- 7:00 Ante Meridian
- 9:45 Veneration Gap
- 10:00 First Concert
- 12:00 KSOR News
- 2:00 L.A. Philharmonic
- 4:00 Special of the Week
- 5:00 All Things Considered
- 6:30 Siskiyou Music Hall
- 9:00 Earplay
- 10:00 FM Rock

Friday

- 6:00 Morning Edition
- 7:00 Ante Meridian
- 9:45 BBC World Report
- 10:00 First Concert
- 12:00 KSOR News
- 2:00 NPR Concert Hall
- 4:00 American Popular Song
- 5:00 All Things Considered
- 6:30 Siskiyou Music Hall
- 8:00 New York Philharmonic
- 10:00 Jazz Album Preview
- 10:45 Weekend Jazz

Oregon Capitol Report. Participating stations include: KSOR, Ashland; KLCC and KWAX, Eugene; KPBS and KBOO, Portland; KTEC, Klamath Falls; KR-BM, Pendleton; KEOL, LaGrande; KEPO, Eagle Point; KBVR, Corvallis, and KSLC, McMinnville. Underwriters include: Oregon Education Association; Eugene, Education Association; Hoedads; Lane County Building Trades; Lane County Labor Council, AFL-CIO; Northwest Forestry Workers Association; Oregon AFL-CIO; Oregon Federation of Teachers; Oregon State Employees Association; Medford Steel & Medford Blow Pipe.

2 pm Bach Organ Recital This 13-week series features David Mulbury performing the complete organ works of Johann Sebastian Bach.

May 4 Partita: Sei gegrusset, Jesu gutig

Sonata No. 3 in D Minor

Two Chorale Preludes

Fantasia and Fugue in C Minor

May 11 Prelude and Fugue in D Minor ("Violin")

Ten Christmas Chorales

Pastorale in F Major

"Christum wir sollen loben schon"

Toccata, Adagio and Fugue in C Major

May 18 Prelude and Fugue in C Major ("Fantare")

Partita: Christ, der du bist der helle Tag

Prelude and Fugue in G Major

Chorale Preludes

Prelude and Fugue in A Minor

May 25 Prelude and Fugue in C Major

Chorale Preludes

Sonata No. 4 in E Minor

Fugue in C Minor

Chorale Preludes

Prelude and Fugue in B Minor

3 pm Windworks Thirteen one-hour programs celebrate the concert band and wind ensemble tradition in the United States. Some of the finest bands and wind ensembles at the country's colleges and universities are heard in the performance, along with commentary by Frederick Fennell, considered the "father" of the wind ensemble. Fred Calland is host.

May 14 The New England Conservatory Wind Ensemble, directed by Frank Battisti, performs the Dvorak Serenade in D Minor. Robert A. Winslow conducts the North Texas State University Symphonic Wind Ensemble in Karel Husa's Concerto for Alto Saxophone, with soloist Dennis Diamond.

May 11 Stravinsky's Octet, Symphonies of Wind Instruments, and "Circus Polka" are performed in turn by the Ohio State University Wind Ensemble, the University of Michigan Wind Ensemble, and the University of Southern California Wind Ensemble.

May 18 Arnold Schoenberg's Theme and Variations, Op. 43A, is performed by the University of Illinois Symphonic Band under the direction of Dr. Harry Began. Copland's "Emblems" is performed by the University of Southern California Wind Ensemble, Robert Wojciak, conductor.

May 25 Milhaud's "Dixtuor" for Wind Instruments opens this program, followed by Charles Gounod's Petite Symphonie, and Messiaen's "Oiseaux

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exotiques." The North Texas State University Chamber Wind Ensemble, the Baldwin-Wallace College Conservatory of Music/Symphonic Wind Ensemble, and the Oberlin Wind Ensemble are featured.

4:30 pm Options in Education

5 pm All Things Considered

Susan Stamberg and Sanford Ungar co-host this award-winning program.

6:30 pm Siskiyou Music Hall

May 4 BRAHMS: Variations en a Theme by Haydn, Op. 56a

May 11 Spring Marathon

May 18 MUSSORGSKY-RAVEL: Pictures at an Exhibition

May 25 STAMITZ: Sinfonia Concertante in D Major

9 pm Earplay Weekday Theatre. A new weekly series of half-hour dramatic presentations from Earplay, NPR's award-winning drama series.

May 4 The Sound of the Planet Dissolving by Anne Leaton This play is about elderly people trying to cope with their age in a society that lays such an emphasis on youth.

May 11 The Old One-Two, part two of program aired May 5.

May 18 A Visit With John Howard Griffin part one of three conversations between Mr. Griffin and John Reeves of the Canadian Broadcasting Corporation were recorded in the author's home in Fort Worth, Texas in 1975. The readings come from Mr. Griffin's published and unpublished works.

May 25 A Visit with John Howard Griffin, part three.

9:30 pm Hitch-hiker's Guide to the Galaxy The most popular radio drama ever broadcast by the BBC, pokes fun at contemporary social values and the science fiction genre. Local broadcast made possible by a grant from **Bloomsbury Books, Ashland.**

May 4 Dent and Zafod—who is revealed to be President of the Galaxy—manage to evade the Vogons, who are out to destroy the last Earthling as part of a galactic power struggle.

May 11 Landing on the planet of Brontitol, Arthur Dent encounters a race of bird people who worship an ancient statue of Dent discarding a lousy cup of tea.

May 18 Arthur Dent solves the mystery of the planet Brontitol: an uncontrolled proliferation of shoe shops apparently pushed the once-proud civilization into economic collapse.

May 25 Due to a fluke, Arthur Dent loses the answer to the Ultimate Question and becomes a fugitive with an unknown future.

10 pm Live Jazz from New York City A series of jazz programs recorded live at Fat Tuesday's, a club located on 3rd Avenue at 17th Street in Manhattan. **Thru May 11.**

12 m FM Rock

2 am Sign-Off



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TUESDAY TUESDAY TUESDAY

6 am Morning Edition

7 am Ante Meridian

9:45 am 900 Seconds

A public affairs program produced by KSOR. Lynne DeMont is host.

10 am-2 pm First Concert

May 5 HANDEL: Harp Concerto in B-flat, Op. 4 No. 6

May 12 Spring Marathon

May 19 RACHMANINOFF: Five Pieces, Op. 3

May 26 MOZART: Cassation No. 2 in B-flat, K. 99

12 n KSOR News

2 pm The Saint Louis Symphony Orchestra Under the direction of Leonard Slatkin, the Saint Louis Symphony Orchestra celebrates its centen-

nial with a series of 26 concerts. Intermission features conversations with guest conductors and soloists.

May 5 Max Rudolf is guest conductor for a concert opening with Haydn's Symphony No. 97 in C Major. French horn virtuoso Barry Tuckwell is soloist in Strauss's First Horn Concerto, and is joined by Roland Pandolfi for Vivaldi's concerto in F Major for Two Horns and Orchestra. The concert concludes with Mendelssohn's "Reformation" Symphony.

May 12 Pianist Malcolm Frager is soloist in Beethoven's First Piano Concerto in C Major, Op. 15. Also heard is Weber's Overture to "Euryanthe" and Nielsen's Fifth Symphony. Leonard Slatkin conducts.

May 19 Leonard Slatkin conducts the world premiere of David Del Tredici's "In Memory of a Summer Day" with soprano Phyllis Bryn-Julson. Also on the program is Mozart's Symphony No. 38 in D Major, K. 504 ("Prague").

May 26 Erich Bergel is guest conductor for a concert featuring Messiaen's "L'Ascension: Quatre Meditations Symphoniques," followed by the third and fourth movements from the version for organ with soloist Joseph O'Connor. The program concludes with Beethoven's Symphony No. 7 in a Major, Op. 92.

4 pm Spider's Web Stories of adventure for children and adults!

4:30 pm Options in Education

5 pm All Things Considered

6:30 pm Siskiyou Music Hall

May 5 SIBELIUS: Four Legends from the "Kalevala"

May 12 Spring Marathon

May 19 ARRIAGA: Symphony in D

May 26 J.C.F. BACH: Trio in C

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Or By Appointment

7 pm May 19 Special—Live from Carnegie Hall The Julliard String Quartet is featured in a performance that includes: Beethoven's Quartets Op. 59, Nos. 1, 2 and 3, "Rasumovsky Quartets."

9 pm Earplay Weekday Theatre A new weekly series of half-hour dramatic presentations from **Earplay**, NPR's award-winning drama series.

May 5 The Old One-Two part one by A.R. Gurney, Jr.—A comedy about elderly classics professor who tries to uphold tradition and standards at the university against the onslaught of modernism.

May 12 It's a Short Sweet Life by Edna Schappert A light comedy which views the importance of a cocktail party, from a unique perspective.

May 19 A Visit with John Howard Griffin, part two of three.

May 26 The Slot by Tom Gillespie It is sometimes no easy feat to answer questions that wake you up

in the middle of the night. In this comedy, the question is trivial, but the attempt to answer it leads to more serious questions.

9:30 pm Poems to a Listener Poems to a Listener features readings conversations with contemporary poets. The program is hosted by Henry Lyman.

May 5 Poet Alan Dugan, Pulitzer Prize winner and author of "The Mind Reader," is featured.

May 12 Spring Marathon

May 19 Laguna Pueblo poet Paula Gunn Allen, author of "Shadow Country," and "Coyote's Daylight Trip," is featured.

May 26 Poet Robert Penn Warren, recipient of three Pulitzer Prizes and author of "Being There," is featured.

10 pm Rock Album Preview

The recording is supplied by **HOME AT LAST RECORDS ASHLAND.**

10:45 pm FM Rock

2 am Sign-Off

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WEDNESDAY WEDNESDAY WEDNESDAY

6 am Morning Edition

7 am Ante Meridian

9:45 am BBC Newsreel

10 am-2 pm First Concert

May 6 THOMPSON: Symphony No. 2

May 13 Spring Marathon

May 20 BEETHOVEN: Trio in F for Flute, Piano and Bassoon.

May 27 HAYDN: Piano Sonata No. 49 in E-flat

12 n KSOR News

2 pm American Music Festival Concerts from the 38th annual American Music Festival, taped live at Washington, D.C.'s National Gallery of Art, celebrate American music from every age. Host is Fred Calland.

May 6 The Blair String Quartet, with pianist Johana Harris, performs Walter Piston's String Quartet No. 1 and Quintet for Piano and String Quartet. Also heard are Roy Harris's Soliloquy and Dance for Viola and Piano and String Quartet No. 1.

May 13 The Huntingdon Trio performs chamber music by Marion Bauer, Will Gay Bottje, Margaret Griebing, Robert Morris, Vivian Fine, David Loeb, and Elliott Schwartz.

May 20 Paul Hill's Washington Singers perform the first edition of "The Star Spangled Banner" (1814), plus works by Samuel Barber, Russell Woolen, Norman Dinerstein, R. Nathaniel Dett, Undine Smith Moore, Noah F. Ryder, Paul Creston, Norman Dello Joio; and a group of folk songs from the New World.

May 27 Pianist Sylvia Glickman is heard in a program of works by Alexander Reinagle, Claus Adam, Amy Beach, Karl Kohn, George Rochberg, and Louis Moreau Gottschalk.

4 pm Spider's Web


4:30 pm Star Wars

May 6 The Luke Skywalker Initiative Forces of the Empire have reached Alderaan's solar system in advance of Luke and company, and the Empire's Death Star destroys the entire planet. Luke, Ben and company, arriving at the scene, are drawn into the Death Star by a tractor beam.

May 13 The Jedi Nexus Luke Skywalker, Obi-Wan-Kenobi, and their companions have been drawn into the Death Star, and now must save their arch enemy, Darth Vader and the powers of a determined and merciless Empire.

May 20 The Case for Rebellion Luke Skywalker and crew escape from the Death Star, intent upon completing their mission, but they soon find that their escape was only temporary.

May 27 Force and Counterforce As the Rebels rush to scramble their tiny fleet for an assault on the Death Star, Darth Vader returns for what may be the final, ultimate battle of power.



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5 pm All Things Considered

6:30 pm Siskiyou Music Hall

May 6 CLEMENTI: Piano Concerto in C

May 13 Spring Marathon

May 20 MARAIS: Suite No. 1 in D Minor

May 27 GROFE: Grand Canyon Suite

8 pm May 6 Special—Rogue Valley Symphony Orchestra, under the direction of Yair Strauss, performs Brahms' German Requiem, Op. 45, and Mozart's Clarinet Concerto in A Major, K. 622, with soloist Roger Dickey.

9 pm Vintage Radio Radio is in its new "Golden Age," but here's a fond look at the first one. The program highlights some of the best—and worst—of radio drama and entertainment.

9:30 pm Talk Story Talk Story, in Hawaiian vernacular, means to "Tell a story," Lawson Inada hosts the excursion into the minds and hearts of this area's artists.

10 pm FM Rock

2 am Sign-Off

THURSDAY THURSDAY THURSDAY

6 am Morning Edition

7 am Ante Meridian

9:45 am Veneration Gap

10 am-2 pm First Concert

May 7 Spring Marathon

May 14 Spring Marathon

May 21 FALLA: Nights in the Gardens of Spain

May 28 BUXTEHUDE: Trio Sonata in E Major, Op. 2 No. 6

12 n KSOR News

2 pm Los Angeles Philharmonic

The Los Angeles Philharmonic is heard in its 1980-81 season under the director of Carlo Maria Giulini. Intermissions feature a variety of historical recordings as well as interviews.

May 7 Guest conductor Myung-Whun Chung directs Beethoven's "Coriolan" Overture, and Piano Concerto No. 4 in G Major, Op. 58, with soloist Murray Perahia. Also heard are Bartok's Dance Suite and "Daphnis et Chloe," Suite No. 2, by Ravel.

Beethoven's Andante in F; Schubert's Sonata in A Minor; and Liszt's "Vallee d'Obermann" and Sonata in B Minor.

May 14 Myung-Whun Chung conducts

Bartok's Two Portraits for Orchestra, Op. 5, Chopin's Second Piano Concerto, with soloist Martha Argerich, and Rachmaninoff's First Symphony.

May 21 Giuseppe Sinopoli is guest conductor for Webern's Symphony, Op. 21, and Mahler's Symphony No. 9.

May 28 Maurizio Pollini is soloist in Brahms' Second Piano Concerto. Also on the program directed by guest conductor Herbert Blomstedt, is Brahms' Symphony No. 4 in E Minor, Op. 98.

4 pm Special of the Week

5 pm All Things Considered

6:30 pm Siskiyou Music Hall

May 7 Spring Marathon

May 14 Spring Marathon

May 21 LALO: Symphonie Espagnole

May 28 MOZART: Piano Concerto No. 26 in D, K. 537

7 pm May 7 Special—Live from Carnegie Hall Pianist Alfred Brendel is featured in performance that includes: Haydn's Sonata in C Major;

9 pm Earplay NPR's award-winning dramatic series, presents hour-long specials representing the very best in drama written by many of America's leading playwrights.

May 7 Domestic Relations—Coping with family life is the common theme running through four light plays: "Mother Figure" by Alan Ayckbourn; "The Fall Guy" by Peter Whalley; "Weekend" by Fay Weldon; and "Adam's Diary" by Mark Twain.

May 14 The Dinner Roll Scandal by Lynda Myles—Sara and Dennis are to be married and the hectic atmosphere in those few hours before the ceremony are clearly illustrated as Dennis has second thoughts and Sara becomes increasingly nervous. After the ceremony a scandal evolves around a dinner roll—Sara is furious that her new husband would eat a dinner roll off of her plate.

May 21 Right of Way by Richard Lees—Teddy and Mini Dwyer have decided to take their lives and die

with dignity together after learning of Mini's incurable blood disease. Everyone wants to prevent this elderly couple from doing what they want, but the two are determined to assert their right of way.

May 28 The Coffee Room by Stanley Elkin—Leon Mingus, a disaffected middle-aged man, thinks the best thing about the University's English Department is the coffee room where relationships among the faculty are his favorite source of amusement. A crisis relating to one of his colleagues shows Mingus that he is as much a failure in terms of human relations as he believes the others to be.

10 pm FM Rock

2 am Sign-Off

FRIDAY FRIDAY FRIDAY

6 am Morning Edition

7 am Ante Meridian

9:45 am BBC/World Report

10 am-2 pm First Concert

May 1 THOMSON: Three Pictures for Orchestra

May 8 Spring Marathon

May 15 Spring Marathon

May 22 DOPPLER: Concerto in D Minor for Two Flutes

May 29 ALBENIZ: Suite Espanola

2 pm NPR Concert Hall A combination of recitals and full symphonic performances recorded live across the country and abroad. Kaaren Hushagen and Fred Calland host.

May 1 The Stuttgart Radio Symphony Orchestra Antonio de Almeida conducts a program of arias by Mozart, Puccini, Bellini, Charpentier, and Donizetti. Soloist is soprano Barbara Hendricks.

May 8 The London Chamber Players Flutist Jean Pierre Rampal is soloist in a program conducted by Adrian Sunshine. Featured are

Mozart's Flute Concerto No. 2, K. 314, and Bach's Fourth Brandenburg Concerto, BWV 1049. Also heard is Elgar's Serenade for Strings, Op. 20, and Haydn's Symphony No. 52.

May 15 Cellist Eugene Moye and pianist Mary Louise Vetrano perform sonatas by Francois Francoeur, Beethoven, Debussy, and Chopin.

May 22 Philharmonic Hungarica Verdi's Overture to "La forza del destino" opens this concert conducted by Gilbert Varga. Also heard is Jean Balissat's "Ruckblick" with soloist Liviu-Mircean Casleanu, violin, and Tchaikovsky's Violin Concerto in D Major with soloist Alexander Brantschik. The concert concludes with Dvorak's Cello Concerto in B Minor, with soloist Heinrich Schiff.

May 29 Vienna Chamber Orchestra Philippe Entremont is conductor and piano soloist in a program which includes Mozart's Piano Concerto No. 14, K. 449, and Haydn's D Major Piano Concerto. Also heard is Mozart's Divertimento in D Major, K. 136, and Haydn's Symphony No. 42.

4 pm American Popular Song The late songwriter and composer Alec Wilder is heard in a reprise of his Peabody Award-Winning series devoted to the American popular song—its composers, lyricists, and interpreters. (Also heard 2 p.m. Sunday)

May 1 Marlene Verplanck Sings
Hugh Martin Hugh Martin, a favorite of Alec Wilder, is best known as part of the songwriting team of Martin and Blaine. Marlene offers a few of his songs including "Best Foot Forward" and "High Spirits."

May 8 Thelma Carpenter Sings
Musical Comedy and Film Songs Musical comedy star Thelma Carpenter sings songs ranging from "Alexander's Ragtime Band" by Irving Berlin to Vernon Duke's "Cabin in the Sky."

May 15 Johnny Hartman Sings
Billy Strayhorn Many of the best songs from the Duke Ellington Band were written by Billy Strayhorn. Hartman brings new insight to favorites like "Lush Life" and "Take the A Train."

May 22 The Artistry of Mabel Mercer (Part I) At age 76, the Grande Dame of American popular song looks back on her career, singing several of her "trade marks," plus a song written especially for her by Wilder, "Echoes of My Life."

May 29 To be announced

5 pm All Things Considered

6:30 pm Siskiyou Music Hall

May 1 BEETHOVEN: Quartet in E-flat, Op. 74 ("Harp")

May 8 Spring Marathon

May 15 Spring Marathon

May 22 KHACHATURIAN: Violin Concerto

May 29 SCHUBERT: Symphony No. 3 in D, D. 200

8 pm New York Philharmonic

May 1 Richard Bonyngé welcomes guests soloists Dame Joan Sutherland and Marilyn Horne in a performance that includes works by Bellini, Offenbach, Handel, Verdi, Rossini, Delibes,

Foster, Lehar, Saint-Saëns, and Donizetti.

May 8 Conductor Zubin Mehta leads the New York Philharmonic in a program that includes: Mozart's Sere-nade for Winds in B-flat, K. 361; and Bartok's Violin Concerto, No. 2, with soloist Irvy Gitlis.

May 15 This week's broadcast by the New York Philharmonic under the direction of Conductor Zubin Mehta includes a world premier performance of "Eternity's Sunrise" by Neikrug; Mozart's Piano Concerto in B-flat Major, K. 595, with soloist Sir Clifford Curzon; and Copland's Symphony No. 3.

May 22 Guest Conductor Claudio Abbado leads the New York Philharmonic in a performance that includes: Ligeti's Lontano; Beethoven's Piano Concerto No. 4 in G, Op. 58, with soloist Maurizio Pollini; and Tchaikovsky's Symphony No. 5 in E, Op. 64.

May 29 This week's program, directed by Zubin Mehta, includes: Dvorak's Carnival Overture, Op. 92; Corigliano's Clarinet Concerto, with soloist Stanley Drucker; and Mahler's Symphony No. 1 in D, (taped in Vienna).

10 pm Jazz Album Preview

Showcasing some of the best and latest jazz. Discs are provided alternately by **RARE EARTH, ASHLAND,** and **COLEMAN ELECTRONICS, MED-FORD.**

10:45 pm Weekend Jazz

2 am Sign-Off

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SATURDAY SATURDAY SATURDAY S

7 am Auto World

10 am Dolby Alignment Tone

10:01 am Micrologus Host Dr. Ross Duffin explores the world of early music. This weekly half-hour program focuses on various aspects of music before 1750. Dr. Duffin is joined frequently by distinguished performers.

10:30 am Radio Smithsonian

Experience the Smithsonian in all its dimensions. Every week Radio Smithsonian explores new exhibits, visits unusual research labs, relives far-flung expeditions, and savors festivals and performances.

11 am Lyric Opera of Chicago The Beatrice Foods Lyric Opera of Chicago Radio Network presents the Lyric Opera's 26th anniversary season. The series is hosted and produced by Norman Pellegrini, Lois Baum and Jim Unrath.

May 2 Wagner's "Lohengrin." Marek Janowski, conductor, with William Johns (Lohengrin), Eva Marton (Elsa), Leif Roar (Fredrick), Janis Martin (Ortrud), and Han Sotin (King Henry).

May 9 Verdi's "Attila." Artistic Director Bruno Bartoletti, conductor, with Nicolai Ghiaurov (Attila), Silvano Carroli (Ezio), Guilda Cruz-Romo (Odabella), and Veriano Luchetti (Foresto).

May 16 Mozart's "Don Giovanni." John Pritchard, conductor, with Richard Stilwell (Don Giovanni), Stafford Dean (Leporello), Carol Neblett (Donna-Elvira), and Anna Tomowa-Sintow (Donna Anna).

May 23 Mussorgsky's "Boris Godunov." Artistic Director Bruno Bartoletti, conductor, with Nicolai Ghiaurov (Boris Godunov), Wieslaw Ochman (Dmitri), Ruza Baldani (Marina), and Hans Sotin (Pimen).

Beginning May 30, Tenneco/Houston Grand Opera Verdi's "Il Trovatore." Miguel Gomez-Martinez, conductor, with Eric Halfvarson (Ferrando), Lajos Miller (Count di Luna), Michail Svetlev (Manrico), Stefania Toczyska (Azucena), and LouAnn Wyckoff (Leonora).

2 pm Studs Terkel Almanac

3 pm Communique

The nation's only radio program devoted to reporting on world affairs and U.S. Foreign policy. NPR reporters and editors and well-known journalists serve as hosts.

3:30 pm Music Hall Debut

A recording new to KSOR's library. Recordings provided alternately by **COLEMAN ELECTRONICS** and **GOLDEN MEAN BOOKSTORE**.

4 pm Siskiyou Music Hall

***May 2** SCARLATTI: Serenata a Duo: Clori e Zeffiro

May 9 Spring Marathon

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May 16 Spring Marathon

May 23 HAYDN: Quartet in B-flat, Op. 76, No. 4 ("Sunrise")

May 30 MOZART: Quintet in A for Clarinet and Strings, K. 581

6:30 pm All Things Considered

7:30 pm Pickings

Performances by local musicians, playing a variety of music, including jazz, folk and bluegrass.

8 pm The Prairie Home Companion

A live 2-hour broadcast featuring performers on the stage in downtown St. Paul, Minn. the variety show is originated, written and hosted by Garrison Keillor, and features The New Prairie Ramblers, and other special guests.

May 2 Garrison Keillor welcomes Jim Ringer and Mary McCaslin, Guitarists Guy Van Duser and Billy Novick, Stevie Beck (the Queen of the Autoharp), and the folk duo Wintergreen.

May 9 This special live broadcast from East Lansing, Michigan features The Butch Thompson Trio, Singer/Songwriter Sally Rogers, Gospel Singers Robin and Linda Williams, and Singer Joel Mabus.

May 16 Host Garrison Keillor is joined by The Butch Thompson Trio for this live broadcast from the World Theatre in downtown Saint Paul.

May 23 This week's show features Songwriter Bill Staines, Guitarist Michael Gulezion, Singer Carol Weiss, and Singers Robin and Linda Williams with Fiddler Peter Ostroushko.

May 30 Host Garrison Keillor is joined by Singer Lisa Null and the Hot Mud Family Bluegrass Band.

10 pm Jazz Alive!

Recorded live wherever jazz is performed in the United States and abroad, this unique weekly series is dedicated to America's own indigenous music idiom, covering the spectrum of jazz being played today. Dr. Billy Taylor hosts.

May 2 Art Pepper Quartet—Clifford Jordan Barry Harris Quartet—This program presents several artists who are considered outstanding by their peers but for whom fame and fortune have been elusive. Alto Saxophonist ART PEPPER displays his quicksilver technique leading his quartet at Chicago's Jazz Showcase. Tenor saxophonist Clifford Jordan reexamines his bebop roots with pianist Barry Harris and a quartet that includes Walter Booker on bass and Jimmy Cobb on drums at Lulu White's in Boston.

May 9 Elvin Jones and his Jazz Machine—Ahmad Jamal Quartet Rebroadcast of a program originally released Fall 1979.

May 16 Friends of Jazz Festival: Fusion—Recorded at the second annual Friends of Jazz Festival in Laguna Beach, California, this program features performances by flute virtuoso Hubert Laws with Ndugu Leon Chanler on drums and Bobby Lyle on keyboards;



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saxophonist/flutist John Klemmer; and the bubbly Latin-tinged fusion of the group Baya, led by Patrick Murphy and featuring George Cables on piano.

May 23 Lew Tabackin Trio—Tal Farlow Trio—Kenny Barron Trio—Tenor saxophonist/flutist Lew Tabackin and ensemble are recorded at Palsson's in New York. Guitarist Tal Farlow's innovative technique and good taste are re-discovered at the Public Theatre in New York City. Pianist Kenny Barron performs with an excellent trio at Palsson's in New York City.

May 30 John Handy's Rainbow Art Lande & Rubisa Patrol Art Lande/Charlie Haden Duo—Handy's quintet, Rainbow, features Ali Akbar Khan on sarod, L. Subramaniam on violin, Bola Sete on guitar, and Zakir Hussein on tabla, as they appeared at San Francisco's great American Music Hall on July 27, 1979. Art Lande's versatile band, Rubisa Patrol, includes Kurt Wortman on drums, Mark Isham on trumpet, Bruce Williamson on reeds, and Bill Douglas on bass. Lande is joined later by one of the world's most respected bassists, Charlie Haden.

12 m Weekend Jazz

2 am Sign-Off

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Where Credit Is Due

What's in a name? Or what's missing when there isn't a name?

In this case, some very important recognition and appreciation to some whose contributions helped make possible in the April issue of the KSOR GUIDE, the nice addition of Betty LaDuke's **MEXICO: A Sketchbook Journey of Easter**.

Our apologies and thanks to Chela Tapp and Meridith Reynolds.

IL TROVATORE

BY GIUSEPPE VERDI

11 a.m. Saturday, May 30
KSOR 90.1 FM



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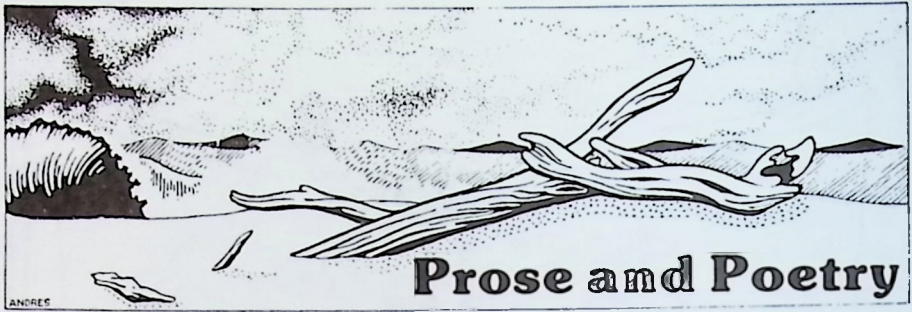
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We encourage local authors to submit original prose and poetry for publication in the *GUIDE*. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines; and prose of up to 1500 words. Prose can be fiction, anecdotal, personal experience, etc. Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped self-addressed envelope, should be sent to Vince and Patty Wixon, c/o *KSOR GUIDE*, 1250 Siskiyou Blvd., Ashland, Ore. Please allow two to four weeks for a reply.

Ralph Salisbury

Ralph Salisbury teaches creative writing at the University of Oregon, Eugene, and has published fiction and poetry extensively. Two of his books of poems are **Ghost Grapefruit** and **Pointing at the Rainbow: Poems from a Cherokee Heritage**.

Every Damned Day

("The savages pray to the Rattlesnake and call it 'Grandfather'...")

every day hurrying to smile
 & talk
 what his employer calls "work"
 & stepping past what he knows
 is
 a worn-out auto-heater hose
 half coiled
 to strike
 he arrives okay
 every damned day
 in time
 & earns a living
 a rattlesnake strapped to his wrist

*18th Century Englishman encountering Cherokee placation rite

Really Here

I should have been in Dublin,
my poetry reading there,
but the charter-plane loaded with Austrian businessmen
flew to Vienna, where
a grandmother hefty as Air Marshal Goering comes dive-
bombing down from the clang-clang won'twait streetcar
demanding, desperate, a hand.

Oh, Christ! I'm one-hundred-fifty,
left ankle broken, three places, in baseball,
back, too, two places,
maybe from bombers I crashed in while training to bomb
Mom's first husband's ancestors' home, including Vienna.

This lady's a Stuka bomber suicide-diving for revenge.
But damned if she doesn't land
on both bunion-bulged high-heel shoes,
like Mom's, and steel-tipped hiking-badge-festooned cane,
says "**Dahnke**" for helping, then leaves

me here, really here, in Vienna,
drinking the World's best beer,
from Pils, in the East,
Munich, The West,
part English-Irish-Cherokee **Luftwaffe** ace,
swatting flies with **Herald**
Tribune, whose legends are "Israel...Africa...Arab oil..."

Robin Carey

Robin Carey teaches English at Southern Oregon State College in Ashland, and guides on the Rogue River. "Coyote" was first published in *Gray's Sporting Journal* (October 1978).

Coyote

Betz was 18, halfbreed; and it did not seem particularly odd to him that he hunted his god. He didn't expect to get Coyote. He hunted with that failure in mind. It was one thing to run Coyote; it was very much another thing to run Coyote down. Coyote had outrun the giant Skookom Sisters over their own mountain.

Betz shivered and pulled the long braid of his hair around his left ear. The grey bark beneath him felt cold, and the dawn wind up from the Klamath River gorge felt colder. He lay on a scrub-oak branch, feet wedged in a crotch.

Thin scars ran down his thumb knuckles. Once he had tried to carve the face of a chief in a block of oak. The knife had sliced him, first on one thumb, then on the other. Like the thumbs, the chief turned very bloody. But the chief never looked wise. The oak defied Betz in that. Even among the embers of the iron stove, where the attempt ended, the chief stared dully and never changed expressions.

The scars had their uses. When Betz called Coyote now, he aligned his thumbs over the madrone leaf with calibrated precision. His imitation of a screaming rabbit sounded no different this morning than the other mornings. It echoed its message of pain. Twice Betz screamed it through his thumbs, then waited, flattened against the tree limb over the tawny cheat-grass of the hillside.

He had no answer to why he waited here. It was late to be an Indian. Running coyotes when you could be shooting them would seem crazy to most people. And Betz, too, had shot them and scalped them and collected bounty. But he remembered the stories of Coyote his mother used to tell when she was sober. It made him feel guilty to be hauling a fruitbox of ears over the Cascades to the bounty district. And the government man grabbing those ears with grease-lined fingers: it made it hard to remember his mother's chuckle. So Betz taught himself to run, further and faster than most people ever thought of running, though Coyote still outran him. But to run almost as Coyote ran brought Betz both pleasure and pride. That was as close to any answer for the morning as Betz cared to come. He no longer shot Coyote.

Not that you could ever really kill Coyote. You only fooled yourself to think so. You could put Coyote in the very center of the white man's death, in the mortician's grip, if you wanted to imagine it, as Betz sometime; and Coyote would survive it: Coyote in a casket the color of fire, embalmed, unnaturally somber, his face pinched and slack, laid out so his tiny black nose just cleared the satin of the ribboned side, and suddenly the dead muzzle would spread to that sly smile, the pink tongue loll out to match the casket's lining, and the tail start rustling in happy cadences. Before long Coyote would be up an defecating in the chapel and talking to his scats.

"What now, scats?"

"Tell them all to go to hell."

"Then what, scats?"

"Back to the little ones, eight, nine, ten."

Coyote would go, the scats would shrivel, and time would make its story. You couldn't kill Coyote. But the hell of it was sometimes how real the corpse could look.

Coyote came down the shale-rock slide at a hungry lope, ears cocked, nose low. Betz's dog, Custer slept in the dead grass, down-wind. Coyote loped into a headwind up from the south. He lifted his nose. His legs stiffened then braced, and gravel spattered down the slope from his paws. Coyote doubled over himself, tucking his tail. He was a clown, sometimes, Coyote.

Betz dropped to the ground. He gave Custer a line.

"Get back!"

Coyote looked over his shoulder. His breath froze in the air, spurts of ice. His head lay back against his shoulder while he looked. After his first fright he settled into wily Coyote. He knew what he was about, loping smoothly up the ridge heading for timber. He looked at Betz. If Coyote say Custer he seemed not to notice, not at first. But the whippet-hound mix could run, blurring black over the slope, running on sight, nose high. Coyote ruffled his winter shoulderfur into a high ruff as he disappeared into a gully. On the far side, though he had lost ground to Custer still he loped. "He's loafing," Betz thought. Coyote kept looking back over his shoulder, not at Custer but at Betz. Betz stood still until the two runners disappeared into the timber at the ridgetop.

Betz felt tight behind his knees and in his thighs. It would loosen. His eyes scanned the ridgetop slanting south and north. Coyote would turn there, to go over. If he turned, Betz would run the angling miles sloping up to the north or south saddle. You couldn't ever hope to get near Coyote without some short-cutting gamble like that. Sometimes it worked. Sometimes he saw Coyote, or saw Custer seeing Coyote. And that was enough, though Betz would follow on to let Coyote prove the impossibility of ever catching him in the black-rock of the gullies off Agate Flats or in the rubble of Jenny Creek Canyon.

Betz lifted back his head and steadied the focus of his eyes across his cheekbones like a rifle steadied on a stump. He saw Custer running smoothly through the ridgetop timber. Betz turned south, lengthening a jog into a longer lope as his leg muscles stretched to it. His eyes worked with rapid, unstrained precision, choosing each foothold ahead of the footfall, scanning the slopes like a bat's sonar for each depression, each rising stone. The speed and ease of that coordination between feet and eyes increased the pleasure of the run. At intervals Betz turned into the slope and chop-strode up until, at a higher terrace, he would level again to the south, stretching his stride again and shaking the tension from his thighs that twitched under his skin with exertion of the climb.

Betz counted with his breathing at first, to keep the rhythm steady. He knew his pace. Then, when he settled to it, his muscles habituated to their speed, he stopped counting, forgot the running, coming of its own accord, and let his mind go.

"The children now are afraid of the horses. They cannot run on their own feet. They want cars." Betz remembered the watery, brown eyes of the chief, his uncle, before he died, his bone rasp in one hand, his other hand gesturing toward the corral that held the little, winter-coated stallion. He had not wanted the money. Congress wanted him to accept it for the land they took at the tribe's termination, but he never took it. They put the money in a bank in the chief's name, and taxed him on the money. But the chief didn't touch it, not for a car, not for anything. All the others got drunk and bought cars, big cars, but the chief did not. He was dead now, though, so it didn't matter much anymore, and the tribe was as dead as he was. Dead, or bred to halves like Betz, or turned to drink and cars. The tribe had held through war, famine, defeat, genocide, indifference; but cash destroyed it utterly. As gods went, maybe cash was stronger than Coyote. Maybe. But the Coyote had his tricks. He lived despite the bounty on his ears.

At the crest of a last sloping knoll to the saddle, quail dropped toward Betz, startled him back to the present, splitting to each side of him in whirring panic and curving to buckbrush cover on the slope below. Probably Coyote had interrupted their feeding. Betz lengthened his stride. He would see Coyote again, if he could.

Betz had run to this saddle many times. The salt block still lay on the cattle path with greying feed-trough planks scattered around it. The brittle hide of a winter-killed steer stretched on the greening undergrass. The bones lay scattered out toward the red-rock outcropping and beyond to the twisted black oak silhouetted against the valley's backdrop of ranches, cattle, the coiling irrigation ditch with bright alfalfa below it, and beyond those the veining and empty highways. Not too far under the homestead humus of one low, spring-pumping meadow, Betz thought, the last grizzly paw must be mouldering with the last virgin cedar plank, around the nail-hole that pierced them both.

But southeast lay wild draws of willow that deepened into near-bare gorges, the sides thicketed with poison oak. Coyote would run to the gorges, follow the netlines of the watershed, lead Betz far down toward the Klamath, then, as always, disappear in the blackrock and thickets. Betz looked hard over his cheekbones but caught no movement. Coyote had gone there, though. The quail showed it. Then Custer, not far below, bellowed, the hound in him steaming through the whippet.

Betz ran downhill on his heels. At the smoothest places he looked out and down to plan his course through the outcrops. He kept above the willows, glimpsing occasionally the gully floor below him. He kept beneath the staggered outcrops edging the hill and the piled agings of that stone tumbled below each rock face. He felt cool sweat in the small of his back, the steady beat of his hot, pulsing blood, and his legs felt loose and strong.

Another bellow from below turned Betz's eyes down to the gully. Custer danced there under a madrone the way he sometimes did under Betz's outstretched hand holding meat. Betz stopped, controlling by an effort of will the reflex running of his thighs, and holding in the hard pounding of his heart. He knelt. In a crotch six feet above Custer's slicked muzzle Coyote crouched, his eyes on Custer, his tail tucked through his legs. Betz could

only think it a trick. Would Coyote now change forms, to a raven, to a hawk, as he did sometimes in the legends?

Then Betz saw, Coyote already changed—the ears too drooping, the muzzle too broad, the coat too black along the raised hairs of the neck and back, even the tendons, running the bones of the legs, too coarse. Coyote hid in his own spawn, the beast of his own mountings on some slaving farm mongrel. Coy-dog! A fat tick swelled from the flesh through the shoulder fur. Betz remembered then the legend of death, Eagle finding the Shadow People, but Coyote losing them again, and forever. Betz remembered that as he inched toward the madrone.

The surprised beast came clutching from the crotch like a reluctant cat, pulling the bark with its claws, then twisting to slash where Betz gripped it, but Betz swung it with a lofting snap out and away from himself, then down to the gully's stones. It crumpled, then rolled, and hissed like a badger as it backed between rocks. Betz pushed Custer away and, with a boulder in his hands, drove like a human tomahawk, like the last falling tomahawk. Repeatedly he struck the flattened skull.

Afterward there wasn't much left of Coyote. If any trick remained in him, it didn't show. Betz sat on the ground. His legs felt weak, they trembled. His blood felt cold. If the chief was dead, and the tribe with him, what did it matter about Coyote. Betz took out his knife and cut off Coyote's ears.

How Did You Get This Guide?

5-81

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Arts Events in May

For information about arts events in this region, contact the Arts Council of Southern Oregon at 488-ARTS, or drop by the Arts Office at 349 E. Main, Apt. 5 in Ashland from 10-5 daily.

1

thru 31. Blue Star Gallery presents "Songs of Venus: Creations of Women," with works by Jan Sousa, Diane Fox, Mary Lou Goertzen, and Betty La Duke. 10 Guanojuato Way, Ashland. Tuesday-Sunday 10-6 p.m. 488-2008.

and 2. SOSC Music Department Opera Workshop

The Oregon Shakespearean Festival is underway with daily and nightly performances in rotation. No performances on Mondays. The Angus Bowmer Theatre is offering **Twelfth Night**, **Wild Oats**, and **Death of a Salesman**. **'Tis Pity She's a Whore** opens May 15. The Black Swan presents **Artichoke** and **The Birthday Party**. For more information, call (503) 482-4331.

and 3. The Upper Rogue Film Society presents **I Never Sang For My Father** and **The Music Box**, 7:30 p.m. Friday, May 1 at Eagle Point High School and Saturday, May 2 at Shady Cove Elementary School. 826-7700.

thru 31. Seventh Anniversary Celebration; High Ground Studio, located 175 W. California, Jacksonville, Daily 10:30-4:30 except Sunday.

2

and 3. The Britt Festival Society Annual Show and Sale at the Jacksonville School Gymnasium. Saturday, May 2 from 11-7. Sunday, May 3 from 11-5.

Southern Oregon Historical Society overnight trip to historic Eureka and Ferndale. For reservations call Betty Swearingen, 773-8431.

6

thru 9. The Ashland Resident Theatre presents **Sexual Perversity in Chicago** 9:30 p.m. at Jozmin's, 180 C Street, Ashland. 482-4166.

thru 9. The SOSC Department of Theatre Arts presents **Dark of the Moon** in the Other Stage. 482-6346.

7 and 8. Rogue Valley Symphony Orchestra and Chorale Concert May 6 SOSC Recital Hall, May 7 Medford Senior High, and May 8 Assembly of God Church, Grants Pass.

7

thru 30. The Rogue Gallery presents watercolors by Robert Bosworth, 40 South Bartlett Street, Medford. Hours: 10-5 daily, except Sunday.

- 7** thru 9. Ashland Senior High School presents **Curtain Call for Clifford**, at the Mountain Avenue Theatre. Performances at 7:30 p.m.
- 8** and 9. The Upper Rogue Film Society presents **Rio Grande** and **Occurrence at Owl Creek Bridge**, 7:30 p.m. Friday May 8 at Eagle Point High School and Saturday, May 9 at Shady Cove Elementary School. 826-7700.
- 9** Ashland Senior High School Vocal Jazz Concert.
- SOSC Recital Hall presents **Prism '81**.
- 13** thru 16. The SOSC Department of Theatre Arts presents **Dark of the Moon** in the Other Stage. 482-6346.
- 15** and 16. The Ashland Senior High School presents **Curtain Call for Clifford**, at the Mountain Avenue Theatre. Performances begin at 7:30 p.m.
- and 16. The Upper Rogue Film Society presents **To Have and Have Not** and **Hollywood Daffy**, 7:30 p.m. Friday, May 15 at Eagle Point High School and Saturday, May 16 at Shady Cove Elementary School. 826-7700.
- 16** Jane Voss and Hyle Hoyle Osborne in concert at the Vintage Inn, Ashland. 2 shows, 8 and 10:30 p.m. 482-2202.
- 17** Oregon Symphony Orchestra Concert, 2 p.m. Britt Cardens, Jacksonville 773-6077.
- Sunergi presents **Sunfest '81** at the Varsity in Ashland. Film Festival begins a 2 p.m., followed by reception and Music Festival at the Mark Antony. 482-8732.
- 20** thru 22. Ashland Senior High School presents 8th Annual Art Show in the small gym. Hours: 9-4, and 7-9 p.m.
- SOSC Music Department Brass Choir Concert, 8 p.m. Recital Hall.
- 21** Jazz Pianist Scott Cossu in concert, 8 p.m. SOSC Recital Hall. 482-7984.
- 26** thru 29. Third Annual National Assembly of Community Arts Agencies, Doubletree Inn, Monterey. For further information contact Arts Council of Southern Oregon, 488-ARTS, Ashland.
- 29** and 30. The Upper Rogue Film Society presents **Seven Samurai** and **Mindscape**, 7:30 Friday May 29 at Eagle Point High School and Saturday, May 30 at Shady Cove Elementary School. 826-7700.
- and 30. SOSC Department of Theatre Arts presents **Montage '81**, Mulkey Auditorium 8 p.m. 482-6346.

Attention All Marathon Haters

The world can be divided into two kinds of people... those who divide the world into two kinds of people, and those who don't.

Since I am of the former category I will, for simplification's sake, divide the KSOR world into two kinds of people: those who **love** the marathon and believe it is our finest hour; and those who **hate** the marathon, frequently spitting at their radios during the month of May.

Though tempted, I will refrain here from attempting an analysis of the former category, and address myself directly to the latter. You hate the marathon, you say, because you tune in to KSOR to hear unique radio programs, unfettered by commercial considerations and uninterrupted by commercial breaks. Why then, you ask, must we be assaulted annually, or semi-annually, by more than 1000 hours of uninterrupted non-commercial commercials? The answer is **economic reality**. We pay a high price for our freedom, and freedom seems a most vulnerable target of the "downward economic spiral."

There is some **good** news even for you Marathon Haters this Spring Marathon '81. It's called programming. There will be a special live broadcast of the Rogue Valley Symphony Orchestra, and a program live from Carnegie Hall in New York City, featuring pianist Alfred Brendel. There also will be numerous guests who will both chat and perform live in our studios. Of course no marathon would be complete (or completed for that matter) without a healthy dose of "pitching." There is, however, a way in which to cut even further the amount of on-air time spent in this deeply humiliating activity. **That's where you Marathon Haters come in.**

Welcome, then, to the wonderful world of **MARATHON — BY — MAIL**

Here is your once in a lifetime opportunity to subvert the marathon without subverting KSOR. Every unpledged dollar we receive in the mail during the marathon (and is so designated by enclosing the coupon below) will be deducted from this year's fund-raising goal. Thus the amount of time necessary on the air in this year's marathon can be cut drastically if each of you Haters **immediately** made out a check, in either a **generous** or **enormous** amount, payable to KSOR Listener's Guild, and mail it with the coupon below, to KSOR, 1250 Siskiyou Blvd., Ashland, OR 97520. Remember, **Only you can prevent marathon despair.**

Ron Kramer

Here's my Marathon Contribution.

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